

The University of Maine DigitalCommons@UMaine

Maine Sheet Music Collection

Public domain (may be downloaded in full)

1895

Dance of Gnomes

B.L. Whelpley
Composer

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-me>

Recommended Citation

Whelpley, B.L., "Dance of Gnomes" (1895). *Maine Sheet Music Collection*. Score 379.
<https://digitalcommons.library.umaine.edu/mmb-me/379>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Maine Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

The Boston Music Company Edition of COMPOSITIONS BY AMERICANS

SERIES II

for the Pianoforte

NO NET
no discount

| | | |
|--|-------|------|
| F. S. CONVERSE. Suite. Op. 2. | Comp. | 2.00 |
| F. S. CONVERSE. Prelude. Op. 2, No. 1. | | .50 |
| F. S. CONVERSE. Scherzando. Op. 2, No. 2. | | .75 |
| F. S. CONVERSE. Quasi-Fantasia. Op. 2, No. 3. | | 1.00 |
| F. S. CONVERSE. Finale. Op. 2, No. 4. | | .75 |
| ARTHUR WHITING. Concert Etude. Op. 5, No. 1. | | .75 |
| ARTHUR WHITING. Quasi Sarabande. Op. 5, No. 2. | | .50 |
| ARTHUR WHITING. Valse Caprice. Op. 5, No. 3. | | 1.00 |
| ETHELBERT NEVIN | | |
| For complete list of Nevin's piano compositions see special title. | | |
| CLAYTON JOHNS. En Route (Etude). | | .75 |
| CLAYTON JOHNS. Canzone. | | .50 |
| CLAYTON JOHNS. Promenade. | | .30 |
| CLAYTON JOHNS. Romance. | | .50 |
| CLAYTON JOHNS. Valse. | | .75 |
| W. L. BLUMENSCHN. Noche de Amor (Night of Love) Op. 124. | | .90 |
| W. L. BLUMENSCHN. Polonaise Brillante. Op. 123. | | 1.00 |
| WILSON G. SMITH. Sonnet d'Amour. Eb. Op. 59, No. 1. | | .60 |
| WILSON G. SMITH. Sonnet d'Amour. F. Op. 59, No. 2. | | .50 |
| CHARLES W. CADMAN. Melody in G. | | .50 |
| ROBERT CARVEL. Daffodils. | | .60 |
| F. ADDISON PORTER. Melody in G. Op. 23. | | .50 |
| F. ADDISON PORTER. Humoresque. | | .75 |
| G. MARSCHAL-LOEPKE. Love's Token. | | .50 |
| G. MARSCHAL-LOEPKE. Valse Romantique. | | .65 |
| ARTHUR H. RYDER. A Midsummer Lullaby. | | .50 |
| ARTHUR H. RYDER. Dream-Wandering. Op. 4. | | .50 |
| J. ALBERT JEFFERY. Etude Melodique. | | .90 |
| J. ALBERT JEFFERY. Felicità. | | .60 |
| J. ALBERT JEFFERY. Serenade. | | .60 |
| J. ALBERT JEFFERY. Cradle Song. | | .50 |
| MARGARET UPCRAFT. Valse-Scherzo. | | .60 |
| ARTHUR M. CURRY. Barcarolle. | | .65 |
| S. M. DOWNS. Diabolo (Arpeggio Study). | | .75 |
| JOSEPH A. HILLS. Tárantella. Op. 16, No. 1. | | .60 |
| JOSEPH A. HILLS. Valse Etude. Op. 16, No. 2. | | .60 |
| JOSEPH A. HILLS. Second Caprice. Op. 16, No. 3. | | .90 |
| H. CLOUGH-LEIGHTER. 1. Little Caprice. | | .40 |
| H. CLOUGH-LEIGHTER. 2. Pensive Monody. | | .30 |
| H. CLOUGH-LEIGHTER. 3. Elfinesque. | | .40 |
| H. CLOUGH-LEIGHTER. 4. In the Still Woodland. | | .30 |
| H. CLOUGH-LEIGHTER. 5. Told in the Firelight. | | .40 |
| HELEN HOOD. Novellette. Op. 20. | | .60 |
| GEO. COLEMAN GOW. Colombe's Birthday. Op. 4. Comp. | | 1.25 |
| 1. Minuet; 4. Colombe; 5. Valence; 8. Wedding March. | | |
| W. C. HEILMAN. Minuet. | | .60 |
| THEO. HEMBERGER. Melodic Sketch in A. | | .50 |
| BENJAMIN WHELPLEY. Album Leaf. Op. 2, No. 1. | | .50 |
| BENJAMIN WHELPLEY. Through Brake and Brier. | | |
| Op. 2, No. 2. | | .75 |
| BENJAMIN WHELPLEY. Dance of the Gnomes. Op. 2, No. 3. | | .60 |
| BENJAMIN WHELPLEY. In the Forest. Op. 2, No. 4. | | .50 |

| | | |
|---|-------------|------|
| BENJAMIN WHELPLEY. Under Bright Skies. Op. 2, No. 5. | | .75 |
| BENJAMIN WHELPLEY. Evening Song. Op. 3, No. 1. | | .60 |
| BENJAMIN WHELPLEY. Minuet. Op. 3, No. 2. | | .50 |
| BENJAMIN WHELPLEY. In the Garden. Op. 4, No. 1. | | .60 |
| BENJAMIN WHELPLEY. Will o' the Wisp. Op. 4, No. 2. | | .75 |
| BENJAMIN WHELPLEY. Serenade. Op. 4, No. 3. | | .60 |
| BENJAMIN WHELPLEY. Humoresque. Op. 13, No. 1. | | .65 |
| BENJAMIN WHELPLEY. Intermezzo. Op. 13, No. 2. | | .65 |
| BENJAMIN WHELPLEY. Canzonetta. Op. 13, No. 3. | | .65 |
| C. H. PORTER. Polonaise. Op. 6, No. 1. | | .60 |
| C. H. PORTER. Mazurka. Op. 6, No. 2. | | .60 |
| ETHELBERT NEVIN. The Rosary (Transcription). | | .60 |
| F. ADDISON PORTER. Prelude, D min. Op. 28. | | .50 |
| H. L. CRAMM. Queen Mab (Valse Impromptu). Op. 17. | | .60 |
| F. S. CONVERSE. Festival of Pan. Op. 9 (4 hands) arr. | | |
| by Wilhelm Gericke. | net | 2.50 |
| F. S. CONVERSE. Night and Day. (2 Pianos). | net | 3.00 |
| J. K. PAINE. Prelude to the "Birds" of Aristophanes | | 1.25 |
| (4 hands). | | |
| ARTHUR WHITING. 3 Fantasy Waltzes (4 hands). | | 1.50 |
| H. CLOUGH-LEIGHTER. 4 Noveletten (4 hds.) | net | .75 |
| 1. Im Blumengarten. | .50 | |
| 2. Elfenreigen. | .60 | |
| 3. Erzählung. | .75 | |
| 4. In der Spinnstube. | .75 | |
| ARTHUR SHEPHERD. Sonata in D. Op. 4. | | 3.00 |
| NOBLE W. KREIDER. Legend in C min. Op. 1, No. 1. | | .65 |
| NOBLE W. KREIDER. Legend in C min. Op. 1, No. 2. | | .90 |
| NOBLE W. KREIDER. Prelude in D. Op. 8. | | .65 |
| G. MARSCHAL-LOEPKE. Sunshine and Shadow. (Waltz). | | .60 |
| F. N. SHACKLEY. Pasticcio. (5 Pieces). Complete. | net | .60 |
| 1. Venetian Song. | .50 | |
| 2. Spring Fancies. | .50 | |
| 3. The Casino. | .50 | |
| 4. Danse Humoristique. | .50 | |
| 5. Song of the Brook. | .50 | |
| NEVIN-ARDEN. Chant sans Paroles. No. 1. | .60; No. II | .50 |
| HEINRICH GEBHARD. Five Pieces for the Pianoforte | | |
| 1. Intermezzo. | .75 | |
| 2. Étude melodique. | .90 | |
| 3. Impromptu. | .90 | |
| 4. Étude, in A minor. | 1.25 | |
| 5. Gavotte. | .90 | |
| PHILIP MOELLER. Caprice espagnol. | | .60 |
| BRADFORD CAMPBELL. Danse en forme de Menuet. | | .75 |
| H. J. STEWART. Wayside Fancies (6 Pieces) Complete, net | | 1.00 |
| 1. Valse Caprice; 2. Rustic Dance; 3. Barcarolle; | | |
| 4. In Olden Time; 5. La Fiesta; 6. Early Spring | | |
| EDITH LANG. Romanesque. | | .60 |
| CHARLES HUERTER. Told at Twilight. | | .50 |
| CHARLES HUERTER. Forget-Me-Nots. | | .50 |
| CHARLES HUERTER. In Springtime. | | .50 |
| CHARLES HUERTER. Intermezzo. | | .50 |
| CHARLES HUERTER. Melodie. | | .50 |
| CHARLES HUERTER. Valse. | | .50 |
| ERNEST H. ADAMS. Espringale (Spring Dance). | | .50 |
| ERNEST H. ADAMS. Poitou (Menuet). | | .50 |
| FRANCIS HENDRIKS. Prelude I, in G. | | .60 |
| FRANCIS HENDRIKS. Prelude II, in D. | | .40 |
| FRANCIS HENDRIKS. Prelude III, in F min. | | .50 |
| FRANCIS HENDRIKS. Prelude IV, in F. | | .60 |

26 & 28 WEST STREET

THE BOSTON MUSIC COMPANY

BOSTON, MASS

NEW YORK : G. SCHIRMER, Inc.

LONDON, G. SCHIRMER, LTD.

BERLIN, ED. BOTE & G. HOCK

PARIS, COSTALLAT & CIE.

SYDNEY, PALING & CO., LTD.

Ka Me.
001681
Whe

Price .50

Told at Twilight

Also published for
Violin and Piano
Violoncello and Piano

CHARLES HUERTER

Moderato cantabile
dolce

Piano

p *melodia marcata*

rit. *a tempo*

The musical score is written for piano and consists of four systems. The first system is marked 'Moderato cantabile' and 'dolce'. The second system is marked 'p' and 'melodia marcata'. The third system is marked 'rit.' and 'a tempo'. The fourth system is marked 'dim.'.

Grade III-IV

B. M. Co. 3434

Copyright, 1913, by The Boston Music Co.

For all countries

Deposited conforme à la ley de la República Mexicana en el año de
1913 por The Boston Music Company, propietarios, Boston México

Published by
THE BOSTON MUSIC COMPANY

Dance of Gnomes.

B. L. WHELPLEY.

Allegretto tranquillo.

Piano.

p

pp quasi misterioso

poco cresc.

pp

dim.

pp

B.M.C. 420

Copyright, 1898, by G. Schirmer Jr.

Bagaduce Music
Lending Library
Blue Hill, Maine

Donor: 986

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. Bass staff has a key signature of one flat and a common time signature. Dynamics include *p* (piano) and *f* (forte). There are asterisks (*) and a 'Ca' marking below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. Bass staff has a key signature of one flat and a common time signature. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). There are asterisks (*) and a 'Ca' marking below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. Bass staff has a key signature of one flat and a common time signature. Dynamics include *f* (forte) and *dim.* (diminuendo). There are asterisks (*) and a 'Ca' marking below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. Bass staff has a key signature of one flat and a common time signature. Dynamics include *pp* (pianissimo), *f* (forte), *p* (piano), and *fp* (forzando). There are asterisks (*) and a 'Ca' marking below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. Bass staff has a key signature of one flat and a common time signature. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *poco marc.* (poco marcato). There are asterisks (*) and a 'Ca' marking below the bass staff.



The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first staff begins with the tempo marking *a tempo* and the dynamic *p*. The second staff has a *pp* marking. There are two asterisks (*) below the first and third measures of the first staff.
- System 2:** The first staff has a *poco cresce.* marking. The second staff has a *dim.* marking. There is an asterisk (*) below the first measure of the first staff.
- System 3:** The first staff has a *p* marking. The second staff has a *mf* marking. There is an asterisk (*) below the first measure of the first staff.
- System 4:** The first staff has a *p* marking. The second staff has a *f* marking. There is an asterisk (*) below the first measure of the first staff.
- System 5:** The first staff has a *p* marking. The second staff has a *f* marking. There is an asterisk (*) below the first measure of the first staff.



FOUR PIANO PIECES OF PARTICULAR CHARM

Complete copies may be had at any Music Shop or from the Publishers

BOSTON MASS.

THE BOSTON MUSIC COMPANY

26 & 28 WEST ST.

Romance

.60

Ethelbert Nevin, Op. 18 No. 1
Salon Edition

Allegretto, grazioso ed espressivo (♩ = 54) *ben sostenuto e*
Piano *mf* *sempre legato*
molto cantabile *con Pedale*
espressivo
meno *dolce*
p

(Also published as transcription for Violin or Violoncello with Piano Acc.)

Copyright, 1892, by G. Schirmer Jr.
For all countries
Copyright, 1914, by The Boston Music Co.

Oriental

.65

J. Ruiz Manzanares

Andantino
Piano *pp*
con Pedale
f *pp* *fz* *p* *mf* *p*
f *p*
fz *p* *mf* *p* *f* *mf* *p*

Copyright, 1914, by The Boston Music Co.
For all countries

Yesterdays

.40

Charles Huerter

Andante cantabile
molto espressivo *ten.*
Piano *p*
con Pedale
rit. *ten.*
a tempo *poco accel.*
mp
a tempo *rit.*
cresc. *f*

Also published for Violin, or 'Cello and Piano

Copyright, 1914, by The Boston Music Co.
For all countries

Air de Mazurek

.60

Bradford Campbell, Op. 80

Allegretto grazioso
Piano *mp*
con Pedale
cresc.

Copyright, 1914, by The Boston Music Co.
For all countries

CVIII

A Storehouse of Melody will be found in *The Boston Music Company Handbooks and Directories* of Salon pieces, in all grades of difficulty. They include the best American and European composers in this field, and greatly facilitate an intelligent choice of material. Sent free of charge upon application.